

IN THE DOMAN OF WOMAN.

NEW YORK, Oct. 7.—It is a poor fashion that does not benefit somebody, for while the average woman is making valiant war against the new skirt, autumn brides are full of deep content. This new cut of the skirt draperies certainly adds to the height and slenderness of those who are booked this month for that trying walk up the church aisle, though in all respects the bridal dress is prettier than the wedding gown. Any rich white silk gown is acceptable for a wedding gown, but if you must be wed in the most fashionable fabric of the season you will have a white duchesse silk. This is neither more nor less than a very heavy peau de soie, and sugar white is the proper tincture of blanching purity in which it must be chosen. Having gone thus far afield in search of novelty, an October bride can content herself with some of the orthodox and long approved properties of her romantic position. For instance, she cannot be more fashionable than trim her white robe with pearls or silver passementerie. Perhaps the silver appliques lead in popularity, chiefly because they are woven and worked in such attractive patterns of wreathed columbine and lily of the valley, myrtle blossoms and holly-leaved leaves, or trails of gleaming orange blossoms and true lover knots. Seed pearls are also in vogue, and are scattered in the train, and some of it that can be excused for its appropriateness showed flights of doves, bearing the bride and groom, and pearls of opaline in their seed pearls.

Limerick Lace.

There is no use trying to be dogmatic on the question of lace for the all important toilet. Any lace that is pretty and good is fashionable, though Limerick is the kind that brides-to-be seem to prefer. This is made in so light and graceful a pattern and in such abundance in Ireland that it is, of all hand-made laces, the least expensive.

Perhaps it is as well, also, to comment on the brevity of the wedding gown trains. A half a dozen yards of white satin is considered rank and tasteless extravagance in any but a royal personage who dresses according to tradition largely. The fair republican orders the back breadths of her skirt to curtain out six to ten inches, and that is all, and if you turn up the bottom of the well-built train you will be apt to find it lined, unlike the front of the skirt, with brilliant silver tissue.

Touching the remaining topography of the marriage robe, it is essential to say that a very high Medici collar is typical of all the best examples. Wired lace, or silk muslin shirred on to a wire frame, is what every properly costumed woman requires, and some of these comb-shaped collars are cut in three girth points, or rounded just as often as they are squared off. Exceedingly pretty collars are made of all silver lace, or the edge of a silk muslin collar is trimmed with a stiff, narrow border of this bright decoration.

In sharp contrast to the Medici ruff at the rear is the low-cut of the collar in front. It was customary, up to the past spring, to swathe all brides, even to the ears, in close-fitting satin, and this was said to be the consequence of the wedding celebrated by daylight. A very few women did profit by this arrangement, but the majority of brides appear to much better effect when their white gowns open a little at the throat. Now, at last, we have the fronts of collars cut to the base of the neck, while some women venture to further soften this by curving the neck out in a very small point in front. Dressmakers do not hesitate to say that before the crop of weddings for the spring of 1899 is gathered in the approved bridal dress will be decollete and brief of sleeve.

Cascade Veils.

Rare and yet more rare every year is the woman who elects to wear to the altar the

small narrow tulle streamers with finely tucked edges, and these diminishing veils are fastened to the head by coronets of white roses just as often as by orange blossoms. Sometimes tall, richly carved ivory combs fasten tulle veils in place, as Spanish women wear their mantillas, and it is noticeable with the vast amount of silver used on wedding gowns, that slippers of silvered kid are growing into a distinct vogue. These are remarkably pretty, and a great relief to the ugly white sarapagus in which even dainty feet appear to the most painful disadvantage.

October Hats.

The millinery carnival increases in interest every day and the development of the wide felts are to be watched with care. Not yet have the possibilities of the shepherdess shape been exhausted, and some exceedingly bewitching examples of soft, wide satin finished felts are seen trimmed with velvet and plumes, and very gay roses in the rear. Nearly all the wide eaved dark hats have a narrow fold of velvet running about the inside edge of the brim, this velvet a bright color, such as turquoise blue or a sapphire blue, yellow on a brown felt and so on.

One remarkable phase of hat decoration is displayed by some prettily colored felts, having low, small crowns and soft brims of moderate width. The decoration for these is all massed exclusively on one side of the brim, leaving the crown and remainder of the brim absolutely simple. Now the consequence of this sounds far more gruesome in the telling than in the reality, for the felt is usually of a pale color, relieved by cordings of black velvet, describing many close-set circles on the hat. The narrow black lines turning round and round on the light brim and crown seem almost trimming enough, so when a knot of black velvet, with a twist of tulle and a clump of small ostrich tail, is perched on the very edge of one side of the brim, an original but not unbecoming effect is the result.

Audubonites Will Weep.

A number of truly attractive hats have their crowns made wholly of the softly toned breasts of birds that would make an Audubonite weep, and the brim is rucked tulle, though the majority of our hats are sold and substantial to a degree. The Audubonite might well weep, also, over the too evident fact that with the best will in the world to trim hats with wings, they have desisted, in most cases, simply because there seem to be no more wings, nor heads, nor tails to use. Deprived of crisp songster's plumage, the makers of hats have recoiled on truly hideous decorations of velvet and silk and a few bits and argus-eyed pheasant quills. They lay ponderous velvet shawls about heavy felt hats with a lavishness of hand that promises only baldness to those who will meekly submit their heads to this hot and weighty gear.

It is a relief to turn from these apocalyptic hats to the airy, gracious little mantels that are wrought out for winter wear to the theater, concert, etc., or wherever a bit of frothy muffling is needed at the throat. Net flounces, of varying widths, edged with ostrich feather trimming, is what they are composed of. Of course, they are cut shawl-shaped, and the prevailing custom is to put black flounces on a foundation of some highly colored silk. So closely set are the ruffles that when the mantel hangs demurely from its wearer's shoulders it appears sober enough. Let it be moved over so slightly, however, and gleams of scarlet or copper yellow taffeta are seen.

A goodly number of such wraps are lined with some light fur and fall nearly to the knees, and to further lift all accusation of somberness from them, a looped chain of colored beads encircles the neck at the base of the medallion collar and forms a clasp under the wearer's chin.

Tailor Styles for Children.

Consider the younger generation how it is growing this winter most rapidly into very advanced tailor-made fashion. Oh, mothers! With the little girls this is most noticeable, for they are as close of skirt and as braided of body as their elders. As to the small boy, there are few articles of his father's wardrobe he does not possess in miniature. It is true, of an evening he will wear a dinner jacket, as claw-hammer coat-tails are not yet his, but very impressive is his little bell-crowned silk hat and the amply frocked coat in which he trots to church, to family weddings and to such functions as the boy under 15 is entitled to participate in.

The military activities of the time are also reflected in juvenile raiment, for the knee breeches of him who still takes an interest in mumbly-peg are by choice of a rich blue cloth and show a band of narrow black braid down the outside of either leg. The coat is cut on the pattern of an officer's fatigue jacket, looking up snugly from his line to chin and this, with a dark blue fatigue cap, braided in black, gives a fair idea of what the approved autumn school suit should be.

Straight buttoned dark blue cloth coats, with a couple of capes, are what the little men wear over these suits on chill days, and to further emphasize the exactness of their wardrobes the school boys, when in full dress, wear shirts that have board bosoms and lofty stiff collars. A touch of gaiety is lent in scarlet velvet waistcoats with gilded buttons that the older masculines might profitably adopt, just as some of the small dinner jackets have their lapels faced with sky blue or bright red tulle. Altogether, the little boy is a very pleasing object to contemplate these days, even if he is a trifle progressive.

Illustrations of Fashions.

Of the bridal dresses given in the set of sketches, one, and undoubtedly the prettiest, is made of white duchesse silk and chiffon. The chiffon forms the yoke of the waist and shows as an under petticoat, and it is rucked in close-set gathered pleats. The lower half of the body, the sleeves and the top skirt are all relieved by a decoration of silver passementerie running in a Louis XV. pattern and the veil of tulle is adjusted to the hair by a wreath of white roses.

A companion dress shows how Limerick lace, a little pearl trimming and white fleur de mal silk can be happily combined. The lace flounces, skirt and body forms the yoke of the waist, and grows into a lofty Medici collar. By means of a tall silver comb the veil is fastened to the head, and the train to this gown is just what a good bride train should be.

To one who is to make a second visit to Hymen's altar, the third costume is recommended. In the original this is an orchid-colored satin-faced cloth. By orchid color a very tender tone of lavender is indicated, and down the side and about the foot the skirt is enhanced by a trimming of violet satin, edged with silver braid. Bands of lace, violet satin and bright streaks of silver braid form the pointed veils of the body, from which rolls back a ruffle rever of orchid-colored silk, trimmed in harmony with the skirt. A silk Medici rises at the back of the neck, and a hat of orchid tinted felt, beautified with knots of violets, white tulle and wired bows of black velvet, completes the attractive toilet.

Boys in calling, school and evening dress are shown in the group of children, while

the girls signify to what extent the tailor fashions have gone in walking suits. One of the pretty gowns has its upper portion of skirt and waist of sage green cloth, and the lower halves of the richer rife green.

Both top of skirt and body are cut in a series of jagged points, that overlap the dark green portion, and are finished with black silk braid. Points of sage green extend on the sleeve cap, and in the rear this pretty petticoat has its placket hole snugly fastened by a row of small green buttons.

The second school suit is cedar brown camel's hair, garnished on the scant skirt with full red braid in three sizes. Braid outlines the sloping yoke, edges the cutaway tails of the body, besides forming the

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built at once to make room for the candidates constantly applying for admission.

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